



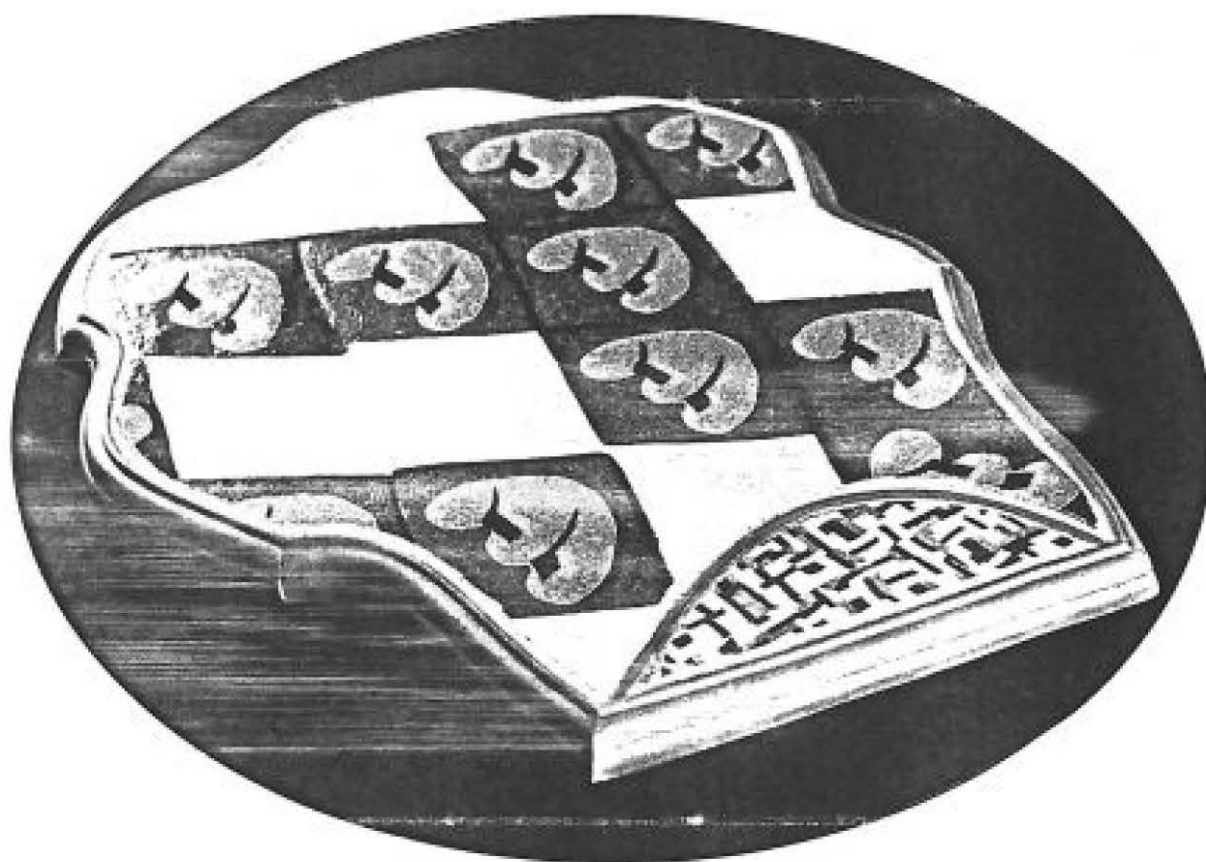
# Potters Guild of British Columbia

1359 Cartwright St., Granville Island  
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## NEWSLETTER

November 1995

celebrating 40 muddy years of service to the community



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## Egyptian Paste & Terra-cotta Platter by Neil Forrest



★ Hmm,

★ I was planning on writing some high-minded sentiments as to my hopes for this newsletter and the guild. Just pretend you've finished reading a couple of grandiose sentences on my editorial intent. Bottom line, I hope to be entertaining, informative and help foster a sense of connection amongst us people of the mud (appropriately typed mug just then). I do remember my two years on the prairies and how much I enjoyed getting the newsletter. And soooo much cheaper than a trip to Mexico in February...

★ When I volunteered to do this I had a rather optimistic idea as to the hours put in. Not unlike the studio experience, I find. Sorry about the rather chaotic format of the Newsletter. As many of you can tell, I got seduced by the lure of the computer program. And it's too late to change it for this issue. Next time I'll do better, really.

★ And in that vein, December's theme is "Problems & Solutions", Technical? Conceptual? How do you manage a full-time job and try and make work? What about children? Health? Rejection? Acceptance?

And any other notion that springs to mind. Keep in mind that difficulties overcome will be much more helpful for all those frayed, Xmas sale nerves. Send or Fax (669-5627) me here at the office. I will happily type, spell-check, grammar check (to the best of my abilities) and insert pictures.

I would love help doing the physical bit of envelope stuffing and labelling, usually around the 3rd or 4th of the month. I promise to supply coffee, tea and muffins to inspire us!

If there is Microsoft Publisher expert reading this - HELP!!! I've only used Aldous...

I would also appreciate feedback, and ideas for future issues and features. If you call to let me know how much you hate this, give me two minutes to swallow my pride! Thanks.

Karen Opas

Next Board Meeting is Thursday, November 16, 7pm



## Potter's Guild of B.C. Newsletter

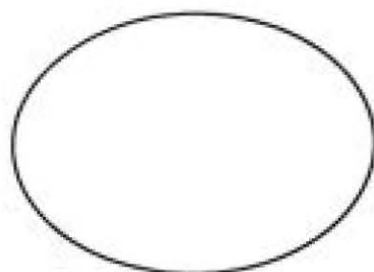
■ The Newsletter is published 10 times yearly as an information link with members. Submissions of articles, letters and anything else of interest are most gladly welcomed and should be submitted at the guild office by the 27th of any month. ■ Fax number is 604-669-5627.

■ Editor for the nonce: Karen Opas  
■ Acting executive director/gallery manager: Jane Matthews  
■ Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer  
■ Gallery Assistants: Darlene Nairne, Julia Maika, Christina Loch, Tamara Ball, Melanie Corbin

### ■ 1996 Membership Fees (Based on Calendar Year only):

Individual: \$35.00	Institutions/Groups/Corporations: \$70.00
Seniors/Full time Students: \$20.00	Family or Studio (max. 4 persons): \$50.00

Advertising Rates:	Full page;	\$130.00
	(not including GST)	
	1/2 Page or 1 column;	\$65.00
	1/4 Page or 1/2 column;	\$40.00
Unclassified Rates:	Members	FREE
	(Not including GST)	
	Non-members Up to 3 lines	\$8.00
	next line on	\$2.00



Board of Directors: *President:* Keith Rice-Jones; *Vice President:* Linda Doherty; *Treasurer:* Pat Taddy; *Secretary:* June MacDonald; *Directors:* Tam Irving, Carol Mayer, Gillian McMillan, Ron Vallis, John Cloutier, Fay Hickey, Darrel Hancock, Karen Opas.

## The Corner Chair

I suppose being President is useful for office reasons, but "President's Podium" sounds more than a little pompous. "Chairman's corner" is more accessible but doesn't leave room for our next female President. So how about "The Corner Chair"? While certain aspects of the job do have that moment of feeling "cornered", I would like to suggest that a much greater part of it, from my perspective -is that of curling up in a friendly corner for a chat, and also the idea of looking for what is just around the corner. What I have to write about this month has elements of all three.

Karen Opas's theme for this Newsletter - "Beginnings" -is appropriate in many ways. This new-look Newsletter heralds what we hope will be a new period of positive change and growth for the Guild: a time of involvement and commitment to our organization.

Although some members may know already, through contact with the gallery or guild office, I have to inform the membership that the board has eliminated the position of Executive Director. This decision was made in response to membership concerns after some deliberation, considerations for our future at the board retreat, and for reasons of finance. Ultimately it was a decision taken with the best interests of the membership in mind. The experiment of having a full time executive director facilitated the major changes to the gallery operation. It is doubtful that without Jan Krueger's sheer physical energy and single minded commitment that this mammoth task could have been accomplished as efficiently. But it also allowed us to understand the difficulties and limitations of such a position.

Much of the decision for a full-time E.D. was based on the pressures placed on both the part-time office manager and the Board for day to day decisions. Paradoxically, Jane Matthews, the Gallery manager, has proposed (and is fully supported by the board) that she would like to attempt an integration of the two functions. The enormous advantage of this is the simplicity of one public face for the Guild and Gallery. Many of the functions overlap and it will emphasize the Gallery operation as simply one of the functions of our Guild.

Ann Wray, who is currently involved with our book-keeping, will expand her role slightly, also the hours of the extremely personable and efficient Gallery staff will increase. It is proposed that the Newsletter be contracted out. For the interim, the Newsletter you are reading is the volunteer creation of Karen Opas, your newest board member, with contributions and help from other board members. Producing a newsletter is an enormous undertaking and cannot be done indefinitely on a volunteer basis. The Newsletter is the primary means we have of communicating with each other and its quality has been a desperate concern for the board. Thank you Karen for your time and energy.

start us off on a new beginning. Volunteering to do this is a wonderful example of someone seeing that something needs doing and doing it. Members, this is your Newsletter and like your Guild, it needs your support and your involvement for and with your community.

Those of you who have been involved with the Nanaimo Tozan project will understand what I mean about 'community'. At the ceremony for the opening of the first Tozan firing on Saturday the 14th, I spoke on behalf of the Guild about the three 'P's of the Tozan project.

First, there was the product -the pots which ranged from unexpectedly magnificent to absolute disasters. Secondly, there was the process, which included the vision (Les Beardsley), the expertise (Yukio Yamamoto), many donations and the building and firing of the kiln. Thirdly, and ultimately, it was about people. People coming together with a vision of what could be possible, being prepared to overcome difficulties and disappointments. People prepared to put something of themselves, however small, towards the fulfillment of that vision, that dream of community, that realization of something only possible through the co-operation of many people.

I used the Tozan as a metaphor for our Guild. It too, is ultimately about people -about people with a common interest. In order to fulfill that dream of community, we all need to play our part, to contribute a little of ourselves towards the realization of a greater whole. It's our Guild and we all need to be a part of it to make it work.

Keith Rice-Jones.

### The Guild Office

As many of you already may have heard through the grapevine, and is confirmed by Keith Rice-Jones's article in this newsletter, the Potters' Guild no longer has a full-time Executive Director. For the interim, I will be acting in this position on a part-time basis while maintaining my duties and responsibilities as Manager of the Gallery. During this time, the board has approved a sufficient increase in hours of the part-time staff, to whom I am delegating some of the more routine day-to-day Gallery responsibilities. I will officially be in the Potters' Guild office all day **Wednesdays** and **Fridays** and on an as-needed basis for the rest of the week. I think the flexibility this arrangement provides will prove to be a positive change for the future of the Guild.

Jane Matthews



## A Day In The Life Of...Jane McDougall

Oh, oh! Is that "jingle bells" on CBC?!? Yikes, already October. A potter hears that music and doesn't think about sugar plums and candy canes. WE think about casseroles and jugs and mugs and plates and platters and teapots and...and... Christmas sales. So today I will get to work and build up my stock for the holiday buyers. Thank goodness my studio is close to home. As usual I grab a 'trendy' coffee at the hip bakery/cafe just down the street from the studio, and as I climb up the stairs to my 2nd floor space, say "Hi!" to the various artists who share the building -15 studios in all. So I am in good company.

As I don my muddy apron and flick on the muddy radio (Peter and Vicki are a potters' best studio mates), I try to remember what my biggest seller was last year. Ah! The dreaded mug. Well, this year I am hand building platters of various sizes and shapes -all earthenware. My clay of choice is Darcy's red art terra-cotta. Fired at cone 04 this clay is strong, reliable and 'oven-proof'. I cut thick pieces of clay from the bag and throw large slabs (no slab roller, sigh), draping each one over triangular molds. The unevenness of this hand thrown slab accentuates the hands-on look that I love. My decorating begins right away by cutting a

vegetable outline into the edge of each platter. This will be followed by a couple of coats of white slip and then underglazes. A time consuming but rewarding process because my work is about colour. Since my pieces are functional, I want the decoration to reflect their use. For example, large serving platters are decorated with bold, colourful vegetables.

Once dry, the platters are bisqued at cone 05, burning off any foreign matter and gases from the clay body. The pieces are then glazed in Deb's Clear. Its high frit content brings out the vibrant range of colour. OK, enough said. You are probably too busy to read this anyway -I am not the only potter with a Christmas deadline.

Deb's Clear Glaze cone 04:

Frit 3134	30
Frit 3195	45
EPK	<u>25</u>
	100

Jane adds Epsom salts and gum Arabic to achieve the glaze viscosity and suspension that she likes.

### Tam's Techno Tip:

If you mix your own clay, the best way to do it is through wet blending in a blunger. For the uninitiated a blunger is a big, liquid mixer. At it's simplest, a large pail, an electric drill and a propeller attachment will do the trick. This method thoroughly wets clay particles and maximizes latent plasticity. The disadvantage is that the slip must be dried back to the plastic state which takes considerable time. Winter is on the way and this presents the opportunity to dewater clay by freeze-drying. When frozen slip is thawed, a layer of clear water is formed above the clay. The water

*cl*

can be poured off or siphoned off (don't suck too hard, if the latter), thus substantially reducing the water content. Brian van Nostrand writes about this in an article titled "Self-sufficiency in Clay", Studio Potter, volume 5, No. 2 (available for perusal in our guild library).

Techno tips will be a regular feature from now on. If you have any questions pertaining to clay send them in. If Tam can't figure it out, he probably knows someone who can...



## TOZAN KILN DEDICATION



The kiln was opened on the 14th of October, 1995 in a formal dedication. This was the result of a great spirit of co-operation between people, countries and businesses. It was also the completion of Les Beardsley's dream. This kiln could not have been built without the help and co-operation of everyone from the three partners, The Tozan Cultural Society, the Nanaimo Arts Council and Malaspina University/College, the city of Nanaimo, the citizens and business people of Nanaimo, B.C. Ferries, B.C. Hydro and Dr. Don Bendel of Northern Arizona University.

Last, and most importantly, it could not have happened without Master Potter Yukio Yamamoto from Japan.

George McGladrey, Master of Ceremonies, introduced the following guest speakers: Bob Munnik, President of the Nanaimo Arts Council, Rich Johnston, President of Malaspina University/College, Gary Korpan, Mayor of Nanaimo, Susan Baker, assistant to M.L.A. Dale Lovick, Don Johnson of the Vancouver Foundation, Yukio Yamamoto, Master Potter, Les Beardsley, President of the Tozan Cultural Society and Keith Rice-Jones, President of the B.C. Potters Guild. Entertainment was provided to the guests by the Vancouver Island Symphony, Central Vancouver Island Community Music

School, and the Seven Potatoes Society doing the Donodori (Coal miners dance). Seattle potter and Priest, Genki Takabayashi, dedicated a Zen poem to the kiln.

When the kiln was opened the crowd of 225 guests helped to unload the kiln and place the pottery out for display. It was a very exciting time. The guests included 28 people from Himeji City, Japan who had come to Canada to help us celebrate the kiln. There were also guests from Arizona, Washington, Nevada, Missouri and all over B.C.

It was very exciting to see the product of a very intensive summer of work. I think the most important thing -after pots, of course- was the great spirit of human cooperation that the kiln represents. I cannot stress this enough. Look what we all did with our hearts, minds and -not to forget - bodies!

We will be reporting on the actual firing once we have had time to analyze it and can give you a proper report.

Don't forget....SPRING OF 1996...NEXT FIRING OF THE TOZAN!!!

Maureen Beardsley



## "TOZAN FINGERS"



Don't just play with your toes and fingers -READ IT!

Although there are a lot of potters that will continue firing in their chosen range I feel -for the growth and experimental side of us- having the TOZAN just a ferry's ride away is an opportunity not to be wasted and perhaps it will inspire some to "go beyond" what they normally do.

If this is printed -or a version thereof- credit should go to my ten year old daughter Hillary Taylor McCaffery, who minutes after getting in the car from a "FIRING SHIFT" said;

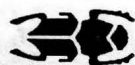
"What did the clay freak tell her kids when she got in the car?"

Watch your TOZAN FINGERS!"

Deb Taylor.



## Egyptian Paste and Neil Forrest



Egyptian paste objects are the oldest known glazed ceramics. Egyptian paste is a self-glazing clay that produces brilliant, lovely colours that we do no justice to with our poor black and white printing. To see some of Neil Forrest's intriguing pieces check out the Autumn 94 issue of Contact, or come down to the gallery and browse through issue 21 of Ceramics, Art and Perception from Australia. Better yet, come to his **workshop** at the **Shadbolt centre for the Arts in Burnaby** the weekend of **January 20-21, 1996**.

Neil lives in Nova Scotia, where he is an assistant professor at the Nova Scotia College of Art and Design. He has exhibited widely throughout the States and Canada. His workshop will focus particularly on the demonstration of coloured inlay. He uses Egyptian paste clay as both a decorative and functional surface.

If you've ever licked your lips over an Iznik tile, gazed longingly at a scarab amulet or created a traffic accident by rubber-necking at some gorgeous old building, Neil is

your man. He spent a few years in New York admiring the contents of the Metropolitan museum being inspired by the architectural ceramics and the tiled subway walls (Incidentally, I was quite charmed by the Canadian content of the subway tiles -those impressive beavers- until someone told me that it was actually the symbol of those founding furriers, the Astors).

Neil's work combines architectural elements of terra cotta with inlaid Egyptian paste. Stains are added to the paste body, rolled and flattened into thin sheets and then cut to the desired shape. They are low fired in an electric kiln, resulting in a dense, glassy body that is slightly bumpy to the touch. I'm sure that Neil's workshop will be of interest to many of us. I've asked my family to get it as my Christmas gift! **Deadline for registration is December 15 at a cost of \$96.30 and is payable in advance.** Contact Shadbolt Centre for the arts at 291-6864 or here at the Potters Guild at 669-5645.

### HUMANLY IMPRINTED

If you happen to be in the vicinity of Castlegar you may want to make the detour to the West Kootenay National Exhibition Centre (located across from the Castlegar airport on Heritage Way) to check out artist Garry Grahams's large-scale, architectural ceramic installation, "Humanly Imprinted".

Garry's exhibition presents what the artist calls an "ancient future". He explains that "while I am inspired by antiquity and intrigued with the use of basic earthen materials, my work in clay is profoundly contemporary."

Garry's large immobile works are arranged to create an "arid garden environment". Common to each hand-built piece is an architectural quality in the design and structure, complemented by uniquely decorated, unglazed surfaces. Residing in the Castlegar area, Garry has worked in ceramics for more than 15 years. He is currently clay instructor at Kootenay School of the Arts. His recent

work emphasizes balance and more active, colourful surface motifs.

The title of the exhibition, "Humanly Imprinted" works on three distinct levels. "the first level is about me," Garry says. "Important influences in my life have become imprinted or notched somewhere on the edge of my experience and knowledge. I have then transferred some of these visual memories and thoughts, as well as my tactile skill, directly into and onto the clay. Encountering this work in the gallery, the viewer will, in turn, be imprinted with a response that will blend with his or her own interpretation of my show. Thus the three levels move from me to the clay to the viewer. 'Humanly Imprinted.' No manual required.

Show runs until **November 19, 1995**

Call 365 - 3337 RR1, Site 2, Comp10,  
B.C. V1N 3H7

Castlegar



## Sam Kwan Reads a Book;

**"Wood Fired Stoneware and Porcelain", by Jack**

**Troy**

Published by Chilton Book Co.

(available for sale in the Gallery of BC Ceramics, \$43.95)

On the cover of this book is a photograph taken by Gwynn Hansen in the late sixties of a kiln firing at La Borne, France. I was immediately drawn to the book because I remembered the same photograph from my student days. The intensity and colour of the flames became an indelible image for me. I knew at once that this book had a lot to offer and further perusal confirmed my initial impression.

Jack Troy reveals what motivates potters to utilize what may seem to some observers an archaic and labour intensive way of firing pots. What becomes quite apparent is the incredible range of kilns and processes that are being used. A variety of kilns are included, as well as photographs of kilns under construction and finished kilns.

The chapter on glazes offers detailed suggestions on how to alter glazes to achieve a variety of effects from flame impingement and extended firings. The chapter on kiln

stacking presents a number of options for the placement of pots to take advantage of how the firing process interacts with the objects and their placement in various parts of the kiln.

Several common threads run through the book. Many of the kilns involve extended firings, and there is an obvious sense of commitment from the people who are involved. Firing wood kilns demands that the potter must develop, through observation and experience, a deep intuitive sense for the clay, wood and fire. Observations of the author and the many contributors reveal the commitment and attention to detail that is involved. This is more than a book about wood firing, it is about community and common bonds, the pursuit of a creative vision and the utilization of accumulated technical and intuitive knowledge.

**Sam Kwan** is a long-time potter renowned for his trained hair, bicycle addiction and some truly beautiful wood fired pots.

## Guild Programmes

The Programme Committee met recently to discuss future programming and we came up with two ideas we would like to share with you, and ask for your input. First, we would like to think about creating an exhibition of B.C. potters' work with the title **OFF THE WALL!** The title says it all. The exhibition would be mounted to coincide with the next AGM and Made In Clay sale. We would like to secure a venue on Granville Island so that all these events can be within walking distance. So.... what do you think? Would you accept the challenge offered in the title of this exhibition?



Second, we would like to put together an annual publication that would contain potters' profiles, technical and other papers, exhibition critiques, ads, and so on. This would be in a well-illustrated journal format. Many associations have journals that are published quarterly or three times a year and these serve as excellent vehicles for material that is outside of the newsletter's scope. So...what do you think? Would you be interested in this type of publication and, as importantly, would you be willing to contribute material? We look forward to hearing from you;

Committee: Carol E. Mayer (chair)  
 Tam Irving  
 Ron Vallis  
 Patrick Taddy

**Don't Forget, Membership fees are due by the end of December.**



## **Gallery News**

The Gallery of BC Ceramics had another strong month in October. With two days still left, sales are 6% ahead of target and 12% ahead of last year's October figures.

The **METAMORPHOSIS** Show has received a lot of public interest and has increased general awareness about the **West Coast Clay Sculptors' Association** - thanks to Janet Szliske, Rob Douglas, Kathy Leko and others for all your organizational effort!

**PIRATES AND GYPSY QUEENS**, a show of new work by **Suzy Birstein**, will open on November 2nd and will run until the 30th (the exhibit walls will be painted a "hot" new colour for this and the Christmas show...). The Featured Artist of the Month for November will be **Farida Mawji**; she follows October's Featured Artist **Darlene Nairne**.

**EVERYTHING BUT THE PUDDING**, the Gallery's non-juried Christmas show open to all Guild members, has already received a lot of interest from members. Call Jane at the Gallery (669-5645) if you are interested in participating. Please see notice elsewhere in this newsletter for further details. The

opening reception for this show will be on December 7th (6:00 - 8:00 pm); it would be terrific if lots of members could attend the opening and turn it into an informal pre-Xmas membership function!!! Please RSVP to Jane.

The Gallery has been developing a co-operative advertising campaign with Craffhouse and New-Small & Sterling (theme: Discover the Hidden Treasures of Granville Island) for the coming holiday season. In addition to offering opening receptions on the same nights for November and December, the three galleries will be open at 8:00am November 15th to 19th to attract holiday shoppers to Granville Island when parking is easy and hot coffee is complimentary!

Other things that have happened this month include the jurying of new artists into the Gallery, and also the jurying of exhibit proposals for next year's exhibit schedule. Four people submitted their work to the Jury Committee, but none were accepted into the Gallery. The next jury deadline is April 15, 1996. The Gallery Committee was very pleased with the number of exhibit proposals submitted - the schedule will be published in a future newsletter as soon as it has been confirmed with the participating artists.

Jane Matthews

## **Everything But The Pudding - Participant Info**

**Theme** - extra-ordinary, unusual, one-of-a-kind, precious pieces

**Number of pieces** - between 6 and 12 (or more) depending on size, etc. - work will leave the Gallery as it's sold so backup stock is important

**Delivery** - work to be delivered to the Gallery by November 24th and will remain on display until January 15th (to take advantage of our 10% discount sale in early January - the Gallery absorbs the 10%).

**Pricing** - as with all other work, the commission split is 50/50, so please price pieces accordingly - each piece should have a sticker with the following information: first four letters of last name, year, month, number of piece and price (ABCD 95/11-01 \$200) - inventory sheet with recorded descriptions, numbers and prices must accompany work

**Artist Information** - a biography or c.v. and artist statement must also be submitted with work



## Zinal Majidi "Born With the Clay"

Zinal Majidi is a 32 year old potter, originally from Hameadan, Iran. His fathers family has been working in clay for as long as family records go back. At least seven or eight generations. You might say Zinal was 'born with the clay', toddling around the studio as soon as he could walk. He was five years old when he started to work on the wheel. At that time the family used kickwheels, acquiring an electric wheel when Zinal turned eleven.

The Majidi family used a clay called "firm-earth" that was locally dug. Zinal recalls it as a good clay body, very strong and stable and quite plastic. The raw clay was smashed by hand and foot, till it became a fine dust. Water was added and then the clay was dried to a usable consistency. Unlike many of our dry mixes, the clay was immediately usable and needed no period of

age. The pots were brushed with white slips then a design was carved through the slip. The family were known for a particular landscape design that was featured on many pots. The glaze was usually a Persian blue, with lots of cobalt and lead.

The kiln was a round, brick affair, and huge; about five by six square meters. Zinal feels that it was probably a bit too big for the production needs of the business. The kiln was also constructed of a special local white clay and is still in use today. Interestingly, the main fuel for the kiln was oil, which is much cheaper than wood in Iran.

When Zinal was seventeen he found it advisable to leave Iran. He moved to Kurdistan where he worked in a factory on the outskirts of Ankara. The factory that he worked at there has been producing pots for at least fifteen hundred years. It is difficult to imagine that kind of time-line here in B.C. The pots made here were traditional functional forms, large bowls, cannisters, food storage and serving wares. Zinal admits that he wasn't particularly interested in the history of clay at that moment

in his life. He was a lot more interested in the teaching that he had started to do at a local school.

Six years ago Zinal moved to Canada. After some deliberation he decided that it would be a waste not to use his skill and expertise in potting when considering his career options here. As those of us who have come to Canada as immigrants know, it can be rather difficult to get started. A fateful game of Ping Pong at the Kensington Community Centre led Zinal to his first Canadian encounter with clay. He noticed the wheels and struck up a conversation with a woman using one of them. He used the facilities there until he was able to set-up his own studio. Coming full circle, he's now teaches clay courses at Kensington. He loves teaching, it's an opportunity to make friends, share the inherited skills and knowledge of his family. He also enjoys the fun of teaching.

Zinal echoes what most of us feel when he states, "I love it. I never get tired of working on the wheel!" Since coming to Canada his work has changed. Freed from the absolute requirements of the traditional work he was doing in the Middle East his work has changed. He's exploring new shapes and styles but retains reference to what he learned as a child. He has developed new glazes that emulate the effects of his family's glazes without the lead.

Zinal is currently working part-time teaching, taking courses to get his High School Diploma and spending as much time in his studio as possible. His family remains in Iran but Zinal has just married and will, no doubt, start a new family tradition of potting here in Canada!

(I would like to thank Zinal for his time and patience as we talked on the phone. Any flaws are definitely mine, Zinal has an impressive enthusiasm for clay and for life.) Karen Opas

<div style="border: 2px solid black; padding: 10px; text-align: center;"> <h1 style="margin: 0;">Unclassifieds</h1> </div>	<p><b><u>Wanted: Second Hand Shampo Wheel</u></b></p> <p><b>Contact Zinal Majidi</b></p> <p><b>327 - 5262</b></p>
<p><b><u>Pottery Business for Sale</u> After 2 decades tired of making pots, but still a lucrative business. Will train new owner if desired. please contact my accountant at: 925-2263</b></p>	<p><b><u>Skilled potter wanted now for production throwing.</u></b></p> <p><b>Contact Simond Avrom,</b></p> <p><b>(604) 275 - 2724</b></p>
<p><u>Swiss potter seeks position</u> Experienced in working on the wheel and different kinds of decoration. I studied ceramics in art school for four years and would love to work in B.C. Please contact me: Beatrice Honni; Bachgasse 2 4105 Poil -Benken, Switzerland call 061 721 4132</p>	<p><b><u>Wanted: Pottery Studio Equipment</u></b></p> <p><b>Wheel and accessories</b></p> <p><b>Cora at 433 - 0467</b></p>

**Emily Carr Institute of Art & Design  
70th Anniversary Lecture Series**

January 14, 1996 7pm

**John Bentley Mays**

Art and Architecture Critic for the Globe and Mail.  
Mr Mays was once heard to say (at the Banff Center) that he didn't consider pottery art! He has since had the good sense to recant that statement...

The Children's Festival Brunch is seeking donations for a silent auction to be held the first week of December.

This is a fund raiser for the Children's Hospital and all funds go towards equipment for infants.

If interested, contact Theresa Traynor at 875-2604 fairly soon

**Fellowships at the Hambidge Center**  
**RABUN GAP, GA**—The Hambidge Center, a resident artists community in Georgia, is accepting applications for the 1996 season. Applicants have their work reviewed by a committee of professionals in their fields. Residencies are offered to those judged to be of the highest quality.

Founded by Mary Hambidge in 1934, it embodies her belief that human creativity finds its source in the creativity of nature. Artists' studios are surrounded by six hundred acres of fertile meadows, streams and woodlands. The Center offers Residency Fellowships to artists in all fields. It is a heritage site on 600 acres in the Blue Ridge Mountains. Artists are given their own cottages and share a common evening meal. Residencies last from 2 weeks to 2 months.

**DEADLINE FOR 1996 IS JANUARY 31**

For application and other information about the Center, please write  
The Hambidge Center, P.O. Box 339, Rabun Gap, GA 30568 USA  
(706) 746-57128

Hambidge Center is a non-profit organization and a member of the Alliance of Artists' Communities that actively seeks the participation of artists from all ethnic and cultural backgrounds.



## Christmas Sales

**Langley Weavers & Spinners Guild**  
Annual Artisans' Fair  
**Saturday, November 11 & Sunday, November 12**  
10:00am to 5:pm  
Fort Langley Community Hall  
9167 Glover Road

**Annual Show & Sale at Wayne Sayer's Claywork Gallery**  
5057 7B Ave. Tsawwassen  
**Friday, November 17 6:30 - 9:30 pm**  
**Saturday, November 18 11:00am - 4:00pm**  
New Works by Wayne Sayer, Alain Nowak, Melanie MacRae,  
& Nickie Prinsen  
For further information, or directions, call 943-1085

**Freddie Rahn**  
Christmas Open house & Sale at Freddie's Studio  
#450 - 1000 Parker St.  
**December 1st 5-9pm**  
**December 2nd 11am-5pm**  
Call 685 - 5176 for more information

Christmas Open House at the Pottery Studio, Westbank  
**Bob Kingsmill and Gillian Paynter**  
**December 2nd & 3rd**

**Capilano College Christmas Sale**  
**December 4th and 5th 10 - 6pm**  
Arbutus Building, A.R. 002  
Contact arts office 986-1911

**3rd Annual Ceramic Extravaganza**  
**Kaoru and Sherry** invite you to come to the rear door  
at 775 Keefer St.  
**December 9 & 10th 11-6pm**  
Contact 251-6806 for more information

**Pottery Sale: Takako Suzuki & Darlene Nairne**  
**Friday, November 17 6:30 - 9:30**  
**Saturday, November 18 10:00 - 4:00**  
**Sunday, November 19 11:00 - 4:00**  
4521 Quebec St.  
Call 879-8512

## Calls For Entry

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**OPEN CALL NCECA 1996**  
Rochester, New York  
"Canadian Clay Currents"  
**Deadline: November 31, 1995**  
Theme: Triaxial Blend; Art, Industry, &  
Technology  
**Contact** Melody Lindblom at 614-263-3579  
Address: 66 West California Ave.  
Columbus, Ohio 43202 USA  
or forms are available at guild, & can be faxed to you

**14th B.C. Creative Arts Show**  
**March 10-12, 1996**  
**Deadline January 11, 1996**  
**Sponsored by Ministry of Tourism**  
**For further information call**  
**857-1788 or 854-5530**  
**1-800-672-0103**  
**Fax (604) 854-3087**

**The Doll Project**  
**Deadline March 31, 1996**  
**Avenue for the Arts Society**  
**P.O. Box 65717**  
**Station F**  
**Vancouver, B.C. V5N 5K7**



## Workshops

**Photo Documentation with Mike Agrios**  
Surrey Art Gallery (604)596-7461  
intensive day-long workshop  
on 2&3-D artworks.  
Register by Sunday, Nov 12  
Workshop Saturday, Nov. 18 10-5pm  
Cost 75.00

**West Coast Clay Sculptors Association**  
**Workshop by Ceramic Sculptor Kathy Venter**  
November 25th & 26th 9:00 - 4:00pm  
@ 1000 Parker St.  
Life Size figurative works that can be seen  
at the Dianne Farris Gallery Kathy  
teaches her techniques in hands-on way  
Cost \$90 WCCSA members, \$100 others  
Call Olga Campbell at 224 - 6730

Did you know that the small, weekly papers will take  
insert flyers for your sales at very reasonable prices?  
With many of them, you can even pick the blocks you  
want your inserts delivered to.



*We have the largest selection of pottery supplies in Western Canada and can also order in anything you require.*

- Clays
- Materials
- Underglazes
- Stains
- Glazes
- Onglazes
- Sculpture supplies
- Tools
- Equipment
- Wheels
- Kilns
- Finishing supplies
- Books
- Magazines

**Monday - Friday**    **9 - 5**  
**Saturdays**        **9 - 1**

9548 - 192 Street, Surrey, B.C. V4N 3R9  
 Phone: 604-888-3411 Fax: 604-888-4247

### Potters Guild of British Columbia 1996 Membership Application Form

☐ Yes, I want to become a Member

☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

- |  |      |   |       |
|--|------|---|-------|
| <input type="checkbox"/> Individual                        | \$35 | <input type="checkbox"/> Senior               | \$20. |
| <input type="checkbox"/> Family or Studio (Max. 4 persons) | \$50 | <input type="checkbox"/> Institution or Group | \$70  |
| <input type="checkbox"/> Student (full-time).....          | \$20 | <input type="checkbox"/> Corporation          | \$70  |

Name: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

\_\_\_\_\_ Postal Code: \_\_\_\_\_

Phone: \_\_\_\_\_

I/we enclose \$\_\_

The membership is for the calendar year.

Mail or deliver to:  
 Potters Guild of BC  
 1359 Cartwright Street  
 Vancouver, BC  
 V6H 3R7